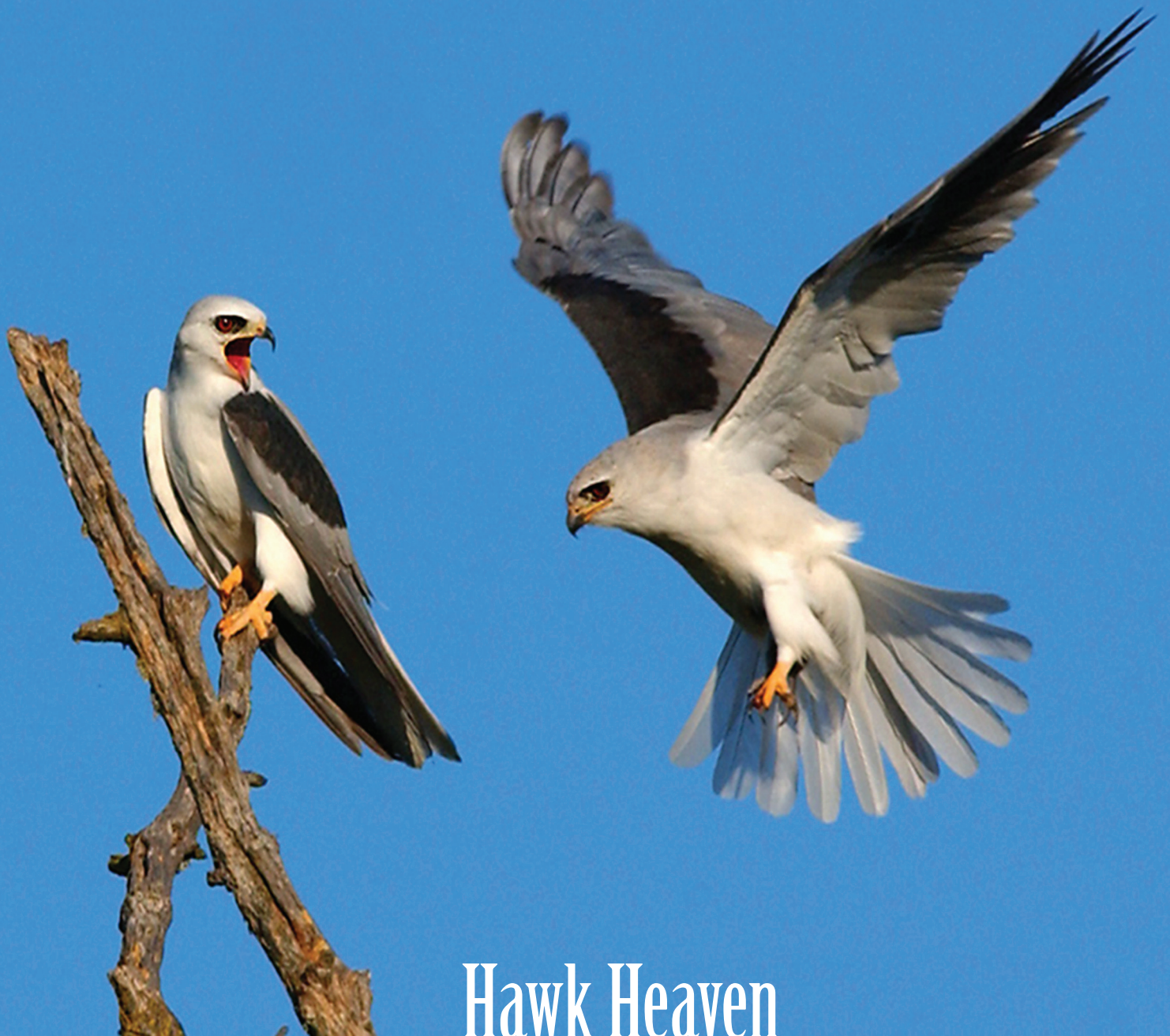


JEFFERSON MONTHLY



Hawk Heaven

The Raptors of the Klamath-Siskiyou

Oregon Coast Music Festival

July 16-30, 2011

James Paul
Music Director

Jason Klein
Associate Conductor

Robert Plano
Guest Soloist

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Poster Artist
Don McMichael

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|----------------------------------|---|
| July 16 Mingus Park, Coos Bay | Bay Area Concert Band , traditional (free event) |
| July 17 OIMB Boathouse | Gypsy Soul & Reception , acoustic rock |
| July 20 North Bend Library | Jennings & Keller , fussion, folk and Americana (free event) |
| July 21 Rogers Zoo, North Bend | Coup d'Bop , blues and jazz trio |
| July 23 Shore Acres, Charleston | Evolution , jump up and dance (free event) |
| July 26 Marshfield Auditorium | Orchestra I: James Paul , Beethoven, Gould, Grieg |
| July 27 Coos Bay Farmer's Market | Festival Musicians Jam Session (free event) |
| July 27 Hales Center, SWOCC | Roberto Plano , Piano Recital |
| July 28 Marshfield Auditorium | Pops Concert: Jason Klein , Boston Pops Style |
| July 30 Marshfield Auditorium | Orchestra II: James Paul , Mozart, Ravel, Tchaikovsky |



Count Almaviva (Bo Skovhus) and Susanna (Marlis Petersen) in L.A. Opera's production of *The Marriage of Figaro*.

PHOTO BY ROBERT MILLARD.



Violet (Judith-Marie Bergan) seeks comfort from Johnna (DeLanna Studi) in Oregon Shakespeare Festival's production of Tracy Letts' *August: Osage County*.

PHOTO: JENNY GRAHAM.



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ON THE COVER

White-tailed Kites, called "kites" because of their graceful, buoyant flight.

PHOTO: JAMES LIVAUDAIS

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JEFFERSON MONTHLY

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Oregon Cabaret Theatre presents *The Marvelous Wonderettes*, a cavalcade of mid-century girl-group pop music.

PHOTO: CHRISTOPHER BRISCOE

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8th Annual Scott Valley Bluegrass Festival

JULY 16 & 17 in historic Etna, California



Susie Glaze



Illrd Generation



Eight Top Bluegrass Bands

Mark Phillips
& Illrd Generation

Susie Glaze
& HiLonesome

The David Thom Band

Snap Jackson & the
Knock on Wood Players

Hudson Ridge

Northern Departure

Trusting Heart

High Plains Tradition

The Scott Valley Bluegrass Festival is a favorite for bluegrass bands who enjoy meeting, talking and playing music with festival goers throughout the day and well into the evenings. They also enjoy the historic small-town atmosphere of Etna located in Scott Valley, a beautiful high mountain valley just 25 miles west of Yreka, off Interstate 5 on State Highway 3. The festival is held in the Etna City Park under a canopy of leafy shade trees.

Advance Tickets to the Scott Valley Bluegrass Festival

Visit scottvalleybluegrass.com for more info on the bands, lodging and festival ticket prices or call (530)467-4144.

This year's Bluegrass Festival will open in conjunction with the popular national radio show

West Coast Live with Sedge Thomson

Live from Etna's historic Avery Theatre,
10 am to noon on Saturday.

Sedge Thomson will interview bluegrass festival bands and musicians about their nationwide travels, as well as local authors and historians who will give insight into the experience of life in this little State of Jefferson stronghold called Scott Valley.



SEGE THOMSON'S

WEST COAST Live

Engaging Conversation, Music, and Play

West Coast Live Advance Tickets

Advance tickets can be purchased at Scott Valley Bank in Ft. Jones, Etna, and Yreka or at the new Medford, Oregon Branch of Scott Valley Bank located at 1345 Poplar Drive. Purchase advance tickets online from the WCL website. Visit www.wcl.org or call (415) 664-9500 to purchase by phone.

For more information on Etna's historic Avery Theatre, visit scottvalleytheatrecompany.org or call (530) 598-9157.



This show is made possible by the underwriting generosity of Scott Valley Bank as a part of the Scott Valley Bank at the Avery Benefit Series.

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Tuned In

Ronald Kramer

Exiting the Vast Wasteland

Sometimes a simple phrase becomes an individual's iconic legacy. Patrick Henry said "Give me liberty or give me death." For Lt. Gen. Douglas MacArthur it was, "I shall return." And for Newton N. Minow, it was "vast wasteland."

John F. Kennedy's 1960 election heralded national programs which seemed to reflect a kind of political "golden age" which, after the fact, caused the period of his administration to be termed Camelot.

Among the changes he sought to make was a more socially thoughtful approach toward broadcasting. Kennedy's choice for chairman of the Federal Communications Commission (FCC) was a Chicago lawyer, Newton F. Minow. The National Association of Broadcasters (NAB) was then, and remains, a powerful political force. Even today, both NAB conference attendees and FCC commissioners eagerly anticipate addresses by FCC commissioners at the NAB's annual convention. During such speeches, the philosophy of commissioners becomes clear and broadcasters know whether to applaud or lobby harder to stave off added regulatory burdens.

So it was on May 5, 1961 when newly-appointed Minow first addressed the NAB. To their horror, the new FCC chairman told them "to sit down in front of your television set when your station goes on the air and stay there without a book, magazine, newspaper, profit-and-loss sheet or rating book to distract you — and keep your eyes glued to that set until the station signs off. I can assure you that you will observe a vast wasteland."

Minow's widely reported speech instantly became known as the "vast wasteland speech" and only further inspired other Kennedy-appointed FCC commissioners like

Nicholas Johnson to adopt a more aggressive socially-responsible communications media agenda. Minow has never regretted his utterance although it essentially defined his entire FCC term of service in those two words. During my years of teaching, Minow's speech and its impact was always a key element of understanding the development of twentieth-century broadcast media.

Fast forwarding by fifty years you can imagine that I was instantly captivated by a

Minow's widely reported speech instantly became known as the "vast wasteland speech" and only further inspired other Kennedy-appointed FCC commissioners like Nicholas Johnson to adopt a more aggressive socially-responsible communications media agenda.

recent *Chicago Tribune* article penned by the now 85-year-old Minow, in which he reports his near-complete satisfaction with the contemporary media environment which he believes has successfully exited the wasteland. The exultant Minow now reports that "most of what I hoped for has far exceeded my most ambitious dreams."

Minow looks at the breadth of the media land-

scape and finds the addition of cable channels, like CNN, HBO, Showtime, ESPN, A&E, CSPAN, Nickelodeon, MSNBC, CNBC, USA, to be an enormously positive development. And he likes the fact that you probably take all of this content with you on your smartphone instead of remaining stationary in front of a console television.

But one other thing causes Minow's gratification over what has flowered in the wilderness he once observed. He observes that, in 1961 "educational television was struggling in its crib. Major cities like New York, Los Angeles and Washington did not have noncommercial television stations" and public radio didn't exist. But, if public broadcasting's presence is a key element of having exited the wasteland, two problems remain.

According to Minow, "one is politics, where candidates must raise enormous and corrupting amounts

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Hawk Heaven

The Raptors of the Klamath-Siskiyou

by Pepper Trail

It's a fine summer day on the banks of the Rogue River. You're getting ready for a morning of fly-fishing when a shadow passes across the water, and you look up to see a great broad-winged bird circling against the sun. Its grace and majesty, its ease in the air, takes your breath away.

And then, if you're like me, you wonder: what is it? A Bald Eagle!... or an Osprey? A Red-tailed Hawk? Maybe it's a Golden Eagle! Wait – a Turkey Vulture? There are plenty of possibilities, because we're lucky enough to live in one of the hotspots for birds of prey in North America. The Klamath-Siskiyou region is home to no less than fifteen different species of nesting birds of prey, with three more species that visit regularly in the winter. These range in size from the delicate American Kestrel, a robin-sized falcon that

feeds largely on insects, to the massive Bald Eagle, fully capable of pulling a salmon out of the river and flying away with it.

Hawks Are Cool

With their fierce and noble bearing, hawks and eagles have been symbols of political power from the Roman Empire to the United States of America, and have inspired artists and writers through the ages. Here, for example, is Alfred, Lord Tennyson's great poem from the 19th century, "The Eagle":

*He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.*

*The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.*

Or, for a slightly different take, there's a classic Gary Larson cartoon, showing a tree-ful of hawks perched nonchalantly on the branches, all wearing sunglasses and listening to headphones, with the caption "Hawks know they're cool." I can't argue with that.

What is a "Raptor"?

Raptors – birds that eat flesh – come in many kinds, with many names: eagles, hawks, kites, harriers, falcons, and also vultures and owls. Owls are different in many ways from the diurnal, or day-active, birds of prey, and are usually not considered to be raptors. Vultures are also in their own group, but I'll include them here because they can be easily confused with eagles and other birds of prey. So, this article will cover five major groups: vultures, eagles, osprey, hawks, and falcons.

Red-Tailed Hawk



PHOTO: JAMES LIVAUDAIS

Rough-Legged Hawk



PHOTO: JAMES LIVAUDAIS

American Kestrel



PHOTO: JAMES LIVAUDAIS

Vultures

Like all vultures, our common Turkey Vultures are flesh-eaters, but not predators. They don't kill live prey, but instead are specialized carrion feeders, equipped for that role with featherless heads (easy to keep

up on thermals in swirling flocks called "kettles" before they stream south to seek warmer climes rich with ripe roadkill. But things are changing. When I arrived in the Rogue Valley in the early 1990s, the typical date of return of vultures was around St.



PHOTO: JAMES LIVAUDAIS

Turkey Vultures are the only one of our nesting raptors that completely leaves the Klamath-Siskiyou in the winter.

clean), broad, upswept wings (ideal for effortless, slow-speed soaring), and an excellent sense of smell (capable of detecting decaying flesh even hidden under the forest canopy).

So, how can you tell if that big dark bird soaring overhead is a vulture, as opposed to a hawk or eagle? Well, you could play dead and see if it shows interest, but that takes awhile. Better to look at its head: if it seems really small, the bird is probably a vulture. Other good clues include the vultures' characteristic habit of holding their wings above the horizontal, in a shallow "V," and the dark plumage, with no white anywhere.

Turkey Vultures are the only one of our nesting raptors that completely leaves the Klamath-Siskiyou in the winter. They form large migratory roosts in the fall, and rise

Patrick's Day; today, it is closer to Valentine's Day. Warmer winters mean the earlier formation of the thermals that vultures need to lift them aloft in search of carrion. Someday, global warming could make Turkey Vultures year-round residents of the Klamath-Siskiyou.

Eagles

On any day of the year, I can leave my house in Ashland and, with a bit of looking, see both Bald and Golden Eagles. That's an amazing and rare privilege, and it's true in most parts of our beloved "mythical state of Jefferson" – proof that this region remains substantially wild.

The Bald Eagle, of course, is our national bird. With its huge size, massive yellow beak and white head and tail, it is

instantly recognizable. As an adult, that is. Bald Eagles take five years to reach full maturity, and during that time pass through a bewildering succession of mostly dark plumages that can be easily confused with Golden Eagles, Turkey Vultures, or other large raptors. If you get a good look, the heavy head and broad, plank-like wings rule out everything except Golden Eagle. Young Bald Eagles almost always have some white scattered through the plumage, giving a rather mottled, disheveled appearance. This is in contrast to Golden Eagles, which either look all dark (as adults) or have discrete patches of white in the wings and at the base of the tail (as younger birds). And if you get a REALLY good look, Bald Eagles have no feathers on their lower legs, while Golden Eagles have feathers all the way down to the base of their toes.

This odd little factoid reflects important differences in the ecology of our two eagles. The Golden Eagle is a fierce, active predator that has been known to kill the fawns of deer and pronghorn antelope, and whose favorite prey is jackrabbits. It needs those feathers to provide some protection from struggling prey. On the other hand, the Bald Eagle feeds primarily on fish and carrion, and rarely attacks anything that is capable of fighting back. It does, however, get its feet and legs wet a lot, and who wants soggy leg feathers?

These differences in diet and hunting behavior also explain why Bald Eagles are among our most socially tolerant raptors, while Golden Eagles are fiercely territorial. Golden Eagle nesting territories are huge (up to 40 square miles), in order to provide

Osprey



PHOTO: WIKIMEDIA COMMONS

Ferruginous Hawk



PHOTO: WIKIMEDIA COMMONS

Peregrine Falcon



PHOTO: WIKIMEDIA COMMONS

a sufficient supply of thinly distributed prey. Bald Eagles tend to congregate around rich food sources both in the breeding and non-breeding seasons. Nesting territories are usually near lakes or coastlines that provide plenty of fish, and are rarely larger than 5-8 square miles. In the non-breeding season, Bald Eagles form truly spectacular aggregations – for example, along salmon rivers in Alaska, and in waterfowl wintering areas such as the Klamath Basin, where as many as 500 Bald Eagles gather in the protected Bear Valley roosting area. In fact, you can see more Bald Eagles in one February day in the Klamath Basin than you will see Golden Eagles in a lifetime.

With eagles, of course, it is not about numbers. With their beauty, grace, and power, they define wildness. Or, as I put it after watching two eagles soaring in the foothills above Ashland:

*It takes one eagle
To fill the sky*

*Two eagles to bless this valley
As wild*

Osprey

The Osprey is such a common sight around our lakes and rivers that it's hard to believe that the species survived a catastrophic population collapse not so long ago. Fortunately, Osprey populations were able to recover following the banning of DDT in 1972, and today the "fish hawk" is a familiar sight throughout the Klamath-Siskiyou.

All raptors are marvels of evolution, beautifully adapted for their challenging lives, but the Osprey seems especially well-equipped. The Osprey's fishing gear includes unusually long and sharply curved talons that are ideal fishhooks; a reversible outer toe, which increases each foot's capture area; rough sandpapery scales on the soles of the feet to securely grasp slippery fish; closable nostrils to keep out water; and the ability to hover, extending the fishing range far beyond the shoreline. In the last instant of its dive, the Osprey folds the wings straight back, and drives its feet as deep as it can reach, about a foot under the surface. Fish on!

Studies show that the fish taken by Ospreys typically weigh less than a pound and are often not the species sought by people.

The most complete study of Osprey diet in Oregon, carried out in the Willamette Valley, found that almost 90% of the fish taken were suckers and carp. Still, at the end of a long day when nothing is biting, it's hard not to envy the Osprey's success, as he snatches up yet another fish, and heads off toward the nest with a triumphant scream.

Hawks

"Hawk" is a general term that covers many varieties of raptors. There are four main types in Oregon, all of which go by rather odd names: *buteos*, *accipiters*, *harriers*, and *kites*. "*Buteos*" (the word comes from the Latin name for this group of hawks) are heavy-bodied, broad-winged, fan-tailed hawks that are expert at soaring on rising thermals. They feed mostly on small mammals like voles and gophers, relying on surprise and a swift pounce rather than acrobatic pursuit to capture their prey.

The *buteo* group includes our commonest species, the Red-tailed Hawk. In fact, here's some hawk identification advice: if you see a hawk soaring the sky, call it a Red-tailed Hawk. Odds are, you'll be right about

away as Alaska. So, unless you see that distinctive red tail, you better pull out the binoculars and birdbook.

There are four other species of *buteos* found in the Klamath-Siskiyou Region. Two nest here: the Red-shouldered and Swainson's Hawks. Two others come to spend the winter, mostly in the wide-open spaces of the Klamath Basin: Rough-legged and Ferruginous Hawks. The large, eagle-like Ferruginous Hawk nests in the sagebrush country of far eastern Oregon and the northern Great Plains. Rough-legged Hawks come south from their nesting grounds on the tundra of Canada and Alaska, where they specialize on lemmings. The tundra offers no trees to perch on, so Rough-legged Hawks are expert at hovering in place, and dropping on their prey from the air.

Red-shouldered Hawks are among our most colorful hawks, with a checkerboard pattern of black, white, and red on the upperwings. They are newcomers to Oregon, having first spread into the state from California in the 1970s. They have only become regular breeders in the Rogue Valley in the past 10 years. The reasons for this "invasion" are un-



Goshawks prey on birds up to the size of grouse, as well as squirrels and hares, and are so formidable that hapless grad students sent to check on goshawk nests are issued motorcycle helmets.

90% of the time. But, probabilities aside, identifying a Red-tailed Hawk is not as easy as it sounds. For one thing, only the adults have red tails; younger birds have brown banded tails for their first two to three years. But more than that, Red-tails are extremely variable, ranging from individuals with bright white underparts to those that are almost entirely chocolate brown, with just about every variant in between. This is especially true in the winter, when our resident population of Red-tails is supplemented by the arrival of many migrants from as far

clear, but the species seems to be adapting well to its new home: every year there seem to be a few more. Part of their success may be due to their flexibility: their diet is the most varied of all our hawks, and includes small mammals, birds, reptiles, and frogs.

The last *buteo* species, Swainson's Hawk, is going in the opposite direction: its range is shrinking, not expanding. The challenges faced by Swainson's Hawks are threefold: loss of native grassland habitat on the nesting grounds, the perils of its migration (the

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Jefferson Almanac

Paula Bandy

An Arts Bar(d)

After a quick drive to town and a frenzied parking search a little before 8pm, I spent the next several minutes walking around to every place I could think of that had a TV I might be able to watch. The TV's that I found were on and not all were being watched, but when I asked for a particular show, each person's brows raised, and they shook their head. Not one was even remotely interested in accommodating my programming choice. What I had asked for was the most watched regular show on television – *American Idol* (AI).

So I went home, stood on my deck peering out over the valley toward Grizzly Peak and wondered why in a town so prolific in artistic, theatrical and musical talents, there would only be sports shown on bar TV's? But even more than that, why would I receive these “you gotta be kidding looks” when I enquired if I could watch *American Idol*?

I became involved in the AI saga just a few months ago completely by accident when I accepted the invitation from a friend to have dinner and watch TV. It was *American Idol* night and there was a small gathering of people; we ate dinner and watched the program. I laughed and joked about it...but eventually I found myself sucked in.

In watching the sunset that evening on my deck, it came to me that although Ashland certainly does have an aesthetic sensibility, alive and well within it is the high art/popular art dichotomy. This led me to another question: What is popular art and why is it so often viewed as beneath high art?

What we consider “the classics” today were often considered popular art in their time. Greek drama was a very popular, raucous and bawdy affair. The reciting of Homer and other verse by roving, poetic musicians was the popular style of storytelling

and more recently, even *Wuthering Heights* was judged in its day as commercial trash much like we think of Harlequin romances today. Ah, and Shakespeare created his work for the greater populace, not just an elite few. All of this popular art was first and foremost about humanity, the pleasures and woes, the dreams and realities, the truth and the timelessness of life, love and loss.

What of the Mona Lisa? Do we know

that she was not the Lady Gaga of her day? Picture this: Gaga in her own gilded frame, sitting before an elaborate landscape with smiling red lips and heart shaped face. Mona Lisa is not only popular art, but she is a popular art. Her iconic image is seen on handbags, umbrellas, postcards, with a moustache, wearing a hat, as a Goth and even a Mona Lisa

zombie. Is there a difference, yes, but only 500 years. Who is to say that in another 500 years Gaga, today's queen of pop (and just crowned most powerful entertainer in the world surpassing Oprah), will be the inspirational look of the feminine enigma. Introducing Mona Lisa Gaga....

[The day after writing this my 20 year old son called to ask if I knew there is a film set to be made about Salvador Dali – Salvador Dali 3D. I did not. In it Dali goes to the Louvre and while viewing the Mona Lisa she comes to life and steps out of the painting. They go to coffee. Mona Lisa will be played by Lady Gaga. Which is precisely my point, that popular art/culture is akin to a collective consciousness, not simply mass media propaganda.]

What I'm addressing here is less about idealism and more about truth and that popular art, yesterday's and today's, is about the reality of the human condition. And that to not acknowledge the bridge between popular art aesthetics and the realm of high art

aesthetics is both divisive and *ahistorical*. It touches a note of humanness that plays us in our everyday lives. It plucks the heartstrings of a lived experience, be it a dream or a reality, which I perceive may be the most likely reason for AI's popularity. Hasn't each of us, in all truth, daydreamed about being ‘discovered’ and becoming the latest ‘popular art’?

There are those that would choose a Seurat over a Warhol, or Beethoven's Fifth over the Black-Eyed Peas but that doesn't mean that one is more classic or less popular. It's more about the perspective of aesthetics and the allusions of art and reality that are often considered to be ‘lost’ on the popular art audience (read less educated lower classes) but who in reality are often more literate in their artistic traditions than are the viewers of so-called high art within theirs.

American Idol is a reality show that showcases popular music and culture. Yes, it has pomp and glitz (and lots of blue eye shadow) but so did Shakespeare and Greek drama. *American Idol* has glory and competition and just like sports, it has winning and losing. Personally, I would prefer to watch some incredibly talented young adults, who most likely would have gone undiscovered, be given the chance to live out their dream and grow into maturity from their experience.

So, wouldn't it be nice, if in a town that prides itself as a purveyor of both cultural and popular art, that there was a place, with TV's, offering programming other than sports. An arts bar, a place offering a taste of what makes Ashland tick – the arts. Anybody game?

Paula Bandy writes from a perch with a beautiful view of a lush green valley and Grizzly Peak beyond. She has just completed her coursework as a doctoral student at California Institute of Integral Studies and is now headed toward her PhD proposal in the fall.

“Who's to say that in another 500 years Gaga, today's queen of pop (and just crowned most powerful entertainer in the world surpassing Oprah), will be the inspirational look of the feminine enigma.”

PETS

OF THE MONTH



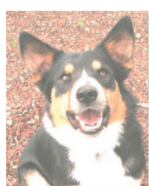
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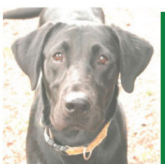
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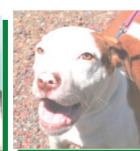
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Molly Tinsley

Variations on Survival

In Act Three of Tracy Letts' *August: Osage County*, as plot points explode like fast and furious fireworks, a teenager escapes the lascivious clutches of her aunt's fiancé. Miffed instead of relieved, she deflects her parents' frantic questions. "You just want to know who to punish," she tells them. "You can't tell the difference between the good guys and the bad guys." It's tempting to take these lines as a memo from Letts about approaching his play.

For the Weston family saga highlights survival, not morality. A sensational ensemble piece, bravely directed by Christopher Liam Moore, it spreads a Darwinian tableau before us, an abundant banquet of discomfort food. There is no villain to blame for the messy struggles onstage, no lessons to extract in self-improvement. The play makes an occasional gesture toward forces like history and economics to account for its raw brutality. T. S. Eliot's apocalyptic poem, "The Hollow Men," is quoted several times. But abstractions pale before the loud, colorful characters, who are hardly Eliot's "stuffed men...filled with straw," but rather hungry animals driven by fear and spitting wisecracks.

Beverly Weston, former academic, failed poet, and patriarch, dominates the opening scene. His alcoholism has begun to interfere with maintaining the household, a job that falls to him because his wife Violet takes pills. After making it clear that neither addiction caused the other, he hires a Native-American housekeeper, Johnna, and drops out of sight, thus dragging the three Weston sisters, plus significant others, back to the family home to shore up Violet—Violet who lies in wait for them like a dragon in a cave.

Although no single character is re-

sponsible for the free-for-all that ensues, the play's sympathies seem to divide along gender lines. Dazzled by the superb, nuanced performances by the female cast, we notice that the male actors, though equally strong, haven't been dealt the cards to compete. Their characters' backstories remain largely buried, they are given to pretty standard-issue sexual infidelity, they are comparatively inarticulate, and thus get significantly fewer of the funny lines.

Bev (the matchless Richard Elmore) is witty and engaging in his introductory monologue, but his family will remember him as a silent enigma. If survival is the big test in Letts' world, then Bev fails: he jumps in the water and chooses not to swim. Bill (Bill

Geisslinger), sexually involved with a student, is estranged from the oldest Weston sister, Barbara. He volunteers to fly to Oklahoma with her to freshen up his nice-guy credentials and to continue the game of emotional sado-masochism that addicts them both. Barbara recaps the rules: "You're the master of Space and Time and I'm a spastic Pomeranian." Steve, fiancé of the youngest sister, Karen, is plain creepy. Played with chilling panache by Jeff King, he engages in shady business practices and, like Bill, prefers his sex objects underaged. Why not? "I'm white and over thirty," he says. "I don't *get* in trouble."

Middle daughter Ivy's "man" is younger than she—seven years by the calendar, thirty-seven by any measure of human development. Demeaned and infantilized, Little Charles' (Brent Hinkley) good heart is shadowed by his near-pathological ineptitude. Similarly, Sheriff Deon Gilbeau (Armando Duran), the son of a hell-raising ex-con, is a good man, but Barbara can deny his provincial awkwardness

A sensational ensemble piece, bravely directed by Christopher Liam Moore, it spreads a Darwinian tableau before us, an abundant banquet of discomfort food.

only long enough to kiss him, before the reality of their differences kicks in.

Tony de Bruno's Charlie Aiken comes closest to a sympathetic male. His opening scene with wife Mattie (the magnificently oblivious Catherine Coulson) leaves us cheering, and he puts his foot down late in the play: "I just can't understand why people can't be respectful of one another....My family didn't treat each other that way." But Letts instantly undercuts this normative voice of sanity. "Maybe that's because your family is a—," Mattie says, before Charlie interrupts, and we never hear the crucial distinction. Besides, as designated patriarch, Charlie has just delivered an uninspired grace before the funeral dinner—so deadily we want to join Violet when she starts screeching, "Where's the meat?"

To shift Violet's question to a different context—the meaty roles in this play belong to the women. The mutual hunger and resentment that bind Violet (Judith-Marie Bergan) and Barbara (Robynn Rodriguez) form its core—links in a mother-daughter chain that stretches back to horrific abuse and now manifests in incompetent permissiveness. Both shield their wounds with sarcasm; when most in need, they kick. The challenge of survival has honed Violet's intuition to a preternatural sharpness. Nobody slips anything by her. But Bergan's snarling betrays an underside of befuddled innocence; she manages to conjure the "shrinking" part of Violet's childhood and elicit flashes of our concern. Rodriguez too projects vulnerability in the midst of her bitchiness as she deftly navigates the turbulent cross-currents of her role—betrayed wife, burdened daughter, blown-off mother, and concerned sister.

Coulson is irresistible as know-it-all Mattie, who softens into post-confession self-doubt. Terri McMahon's Ivy struggles to keep the family insanity from infecting her personal life, and her less-than-sane choice of lovers. As Karen, Kate Mulligan flaunts narcissism like her revealing little black dress, unconsciously combing her hair with a fork as she sets the dinner table. We may question these women's choices, but the play celebrates their tenacity as minor forces of nature.

"I'm sick of the whole notion of the enduring female," Barbara shouts at Bill. Yet *August: Osage County*, onstage in the Bowmer Theatre, plays variations on exactly that. In its final moments Johnna, whose lineage has endured all manner of exploitation

from white men over thirty, cradles Violet in her arms and joins her in a lullaby of loss.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

of money from special interests including unions and corporations to appear on television. We should make public service time available to candidates to remove constant fundraising pressures. The other is our current debate whether to continue less than four cents per person per day provided by our taxes for public broadcasting. Some ask why we need public broadcasting. I believe we need it for the same reasons we support public libraries — while we also have bookstores. We need it for the same reason we support public parks — while we also have country clubs. We need it to provide more choices for all of us."

When I read Minow's article, I was initially surprised to discover that he was so pleased by what has followed in the wake of his original criticism. But, on reflection, I can easily understand that he believes we are vastly better-served by our current media contingent than the far-more limited media diet on which the nation subsisted fifty years ago. But it's also important to acknowledge the role that public radio and public television have played in helping to bring about that result.

And, at a time when the public broadcasting's future is being threatened in Washington, D.C., it's important for the nation to understand the role it plays in bringing vibrancy to that wasteland.

Ronald Kramer, Executive Director

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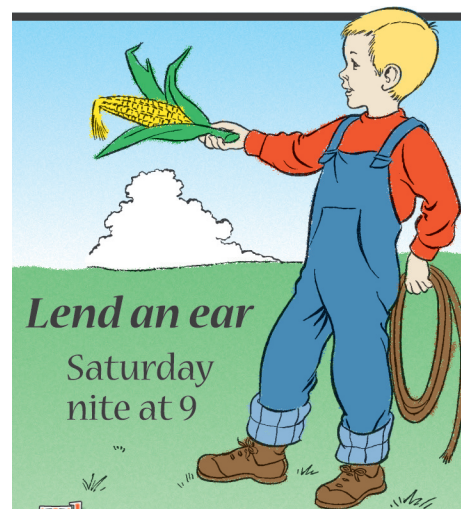


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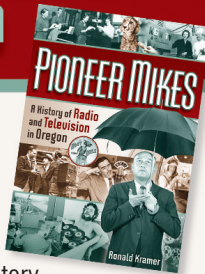
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Inside the Box

Scott Dewing

What's in your wallet?

Soon, hopefully nothing. I won't even need to carry a wallet or credit cards or cash ever again. I'll pay for purchases with my smart-phone and so will you. We'll walk into stores, into coffee shops, into the beauty salon (well, I won't be doing that) and when we're ready to pay, we'll point our phones at a pay terminal like phasers set to stun and tap a button.

All of this will be made possible via "near-field communication", or NFC as it is called in the tech world where everything requires an acronym. NFC is a short-range wireless technology that operates at a distance of only 4cm or less. It consists of two parts: an initiator and a target. With mobile payments, your smart-phone is the initiator and an NFC-capable sales terminal is the target.

Last month, tech giant Google announced Google Wallet, an app that enables users tap their smart-phone in stores to pay for purchases using NFC technology.

Mobile payments, as this new phenomenon is known, is the next big thing and Google has its work cut out for it if it's going to dominate the market. For certain, there will be competition. Apple is rumored to be working on an NFC mobile payments system for the iPhone that would be tied to users' iTunes accounts. With an estimated 150 million users who have already linked a credit card to their iTunes account, Apple's entry to the NFC mobile payments market could provide some immediate and stiff competition for Google and others.

Currently, the Google Wallet app is only offered on Android. If Google wants to secure a solid position in the mobile payments market and mitigate a possible threat from Apple, they will have to develop an iPhone app and get it in the

hands of the millions of iPhone users out there *before* Apple makes its own NFC mobile payments app.

In order to be successful, Google will have to partner with major retailers and credit card merchants. Only then will it even have a chance of winning the hearts and minds (and confidence) of wary consumers.

To date, Google has partnered with a number of major retailers, as well as credit card merchants Citibank, MasterCard, and the merchant processing service First Data. Retail partners include Macy's, Bloomingdale's, American Eagle Outfitters, RadioShack, Subway, Walgreens, Toys"R"Us, Noah's Bagels, and Peet's Coffee

& Tea. Google plans to roll out Google Wallet this summer in San Francisco and New York.

Mobile payment systems are sure to face the same barriers as online payment systems did in the early days of e-commerce when it was common for shoppers to resist entering their credit card information for an online transaction because of security concerns. Many today still resist making purchases online.

While the security of online transactions has improved over the years, the main thing that has allowed ecommerce to flourish is a change in consumer acceptance of the risk of making online payments.

Another obstacle will be convincing retailers to upgrade their point-of-sale terminals to read the NFC-capable smart-phones.

"For this thing to really scale and be accepted everywhere, every merchant is going to need a new point-of-sale system that can read NFC, and that's a really big commitment," said Bill Maurer, professor

Last month, tech giant Google announced Google Wallet, an app that enables users tap their smart-phone in stores to pay for purchases using NFC technology.

of anthropology and law at the University of California, Irvine, who specializes in the study of new and experimental financial and currency forms and their legal implications.

According to Alistair Newton, a mobile payments systems researcher at Gartner Research, there is little customer and retailer demand for mobile payment systems, and there have been few success stories so far.

"This Google application is really going to be a supplementary payment utility for those consumers who chose to use it," said Newton in a recent interview with *Technology Review* magazine. "People are inherently quite conservative about money...I think there's a strong and robust future for mobile payments, but it isn't going to happen overnight, and it isn't going to be for everyone."

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org. You can follow him on Twitter at: @scottdewing



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Recordings

Craig Shank

Rock and Roll Reading List

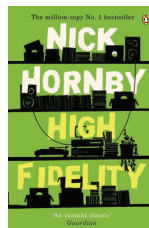
Few things stimulate the mind and comfort the soul like good music and good books. When these two worlds intersect the results can be insightful, entertaining, informative, or life altering. Whether you need something to help alleviate boredom during an airport layover, a chapter to leaf through before going to sleep, or something to enjoy in those wonderful and rare moments of solitude, you're likely to find something that may be of interest.

Love is a Mix Tape: Life and Loss, One Song at a Time by Rob Sheffield

Most people will recognize Sheffield from occasional appearances on VH1 countdown shows or from his work with publications including *Spin* and *Rolling Stone*. *Love is a Mix Tape* is the story of Sheffield's life as experienced through the lens of music. Whether recounting his abysmal failure at selecting the music for a middle school dance or the loss of his wife Renée, Sheffield manages to paint relatable, real, and sometimes devastating glimpses at the surprises life can bring. Sheffield displays his honesty, courage, and good nature in each chapter while exploring the role that music plays in shaping the way we navigate the world and our relationships.

High Fidelity by Nick Hornby

Some may be familiar with the film adaptation of this novel released in 2000. Hornby highlights the eccentricities of obsessive music store clerks while managing to tell an unusual love story in the process. Between dealing with loftier ma-



Science and music meet to explain why we become so emotionally attached to music, why songs won't leave our head, and why consistent practice is more likely to create virtuosos than raw musical talent.

terial including broken hearts and infidelity, Hornsby allows the characters to engage in amusing pop culture arguments and compulsive list-making common amongst music fans. Sometimes, these digressions actually reinforce some of the more serious material and reveal that the characters' approaches to music are often similar to their approach to their relationships.

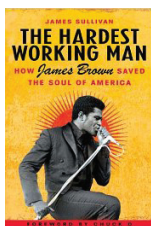
Killing Yourself to Live by Chuck Klosterman

In this book, which the author claims is "85% of a true story," Klosterman sets out on a rock and roll road trip. With hundreds of CDs in his back seat, Chuck visits the locations of the most famous deaths in pop music history, but rather than discussing the actual circumstances around the tragedies, he explores the cultural impact of said events. During the trip, the author encounters some unusual characters, wrestles with his self-consciousness, and shares some offbeat and entertaining interpretations of music.

The Hardest Working Man: How James Brown Saved the Soul of America by James Sullivan

His over-the-top behavior and personality often overshadowed James Brown's positive message. This book doesn't shy away from acknowledging his problems,





but it attempts to illustrate the critical role that his music and message played in helping to ease the tension following the assassination of Martin Luther King Jr. The book explores his historic April 5, 1968

concert in Boston with depth and insight that is often absent from retellings of important events in the recent history of music and culture in the United States.

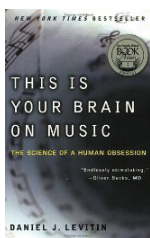
Last Night a DJ Saved My Life: The History of the Disc Jockey
by Bill Brewster and Frank Broughton

DJs have been shaping the history of recorded music over the past few decades, but they are rarely understood and often misrepresented. Brewster and Broughton touch on the origins of recorded music, the rise of DJs on radio and in clubs, and the development of musical styles including Northern Soul, Reggae, Disco, Hip Hop, and other Electronic Dance Music styles. Some people may be turned off by the very notion of these styles of music or the idea that DJs are artists, but the authors have crafted an incredibly engaging and insightful resource that explores the social and cultural significance of DJs and the music they bring to the masses.



This is Your Brain on Music by Daniel J. Levitin

Science and music meet to explain why we become so emotionally attached to music, why songs won't leave our head, and why consistent practice is more likely to create virtuosos than raw musical talent. Levitin does an outstanding job of explaining musical and scientific information in ways that don't intimidate non-musicians or scientists while still keeping the material interesting for experts. The book utilizes research on the music of many well-known composers and musicians to explain the impact the music has on our emotions, thoughts, and perceptions.



Sweet Soul Music by Peter Guralnick

While Motown was churning out chart-toppers in the Motor City, a grittier musical movement was developing in the south.

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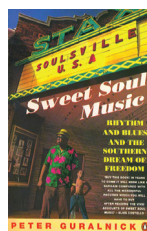
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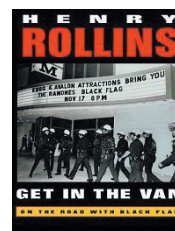
While Hittsville was focusing on glitz and hits, Soulsville (aka Stax) and other southern labels and artists were capturing the raw and emotional sounds of the southern United States during a tumultuous time. In this final installment of his musical trilogy devoted to his great loves - blues, country, and soul - Guralnick explores the sound and vision of southern soul musicians including Solomon Burke, Otis Redding, Booker T Jones, and James Brown. Throughout the book, Guralnick treats the subject matter that he loves with reverence while never appearing to fawn over the subject matter or ignore sometimes unpleasant truths.



Get in the Van: On the Road with Black Flag
by Henry Rollins

The ultimate rock and roll dream is to become the lead singer of your favorite

band. That's exactly what happened to Henry Rollins at age 21, but at times it seemed more like a nightmare. Rollins became the lead singer for the legendary hardcore punk band, Black Flag, in the early 80's. This book is a collection of diaries, photos, and fliers providing one of the most jarring, real, and jaw dropping glimpses into punk music and the life of independent touring musicians. *Get in the Van* is coarse and sometimes unsettling, but fascinating if you're able to keep an open mind about punk music and its purveyors.



Craig Shank is the music director and host of *Open Air* on the *Rhythm & News* service of JPR.

longest of any of our raptors), and threats on its wintering grounds in South America. Swainson's Hawks occupy only a corner of the Klamath-Siskiyou region, in the Butte Valley of northernmost California, but this small population has proven critical to the survival of the species. The first satellite tracking studies of Swainson's Hawks were done in the 1990s by Brian Woodridge of the U.S. Forest Service based in Yreka. This led to the discovery that tens of thousands of Swainson's Hawks were being killed by pesticides in Argentina, and triggered a successful campaign to substitute less toxic pest control agents. As a result, the winter survival of Swainson's Hawks has dramatically improved, and the future for this graceful globe-trotter is looking brighter.

The next group of hawks is the "accipiters" (again, this term comes from the group's Latin name). There are three species, and they come in Small, Medium, and Large. All are fierce predators on birds, and share a slim, long-tailed body shape that is suited for high-speed pursuit through forest vegetation. The small Sharp-shinned Hawk and the medium-sized Cooper's Hawk are almost identical in plumage, and represent the biggest hawk identification challenge in our region. Here's one helpful clue: if a hawk has attacked your bird feeder and carried off a junco, sparrow, or finch, it was probably a Sharp-shinned. On the other hand, if it made off with a robin or a dove, it was probably a Cooper's Hawk.

By far the biggest, and rarest, accipiter is the Northern Goshawk, the fierce gray ma-

rauder of our old-growth forests. Goshawks prey on birds up to the size of grouse, as well as squirrels and hares, and are so formidable that hapless grad students sent to check on goshawk nests are issued motorcycle helmets. Although not on the Endangered Species List, goshawks are recognized as old-growth dependent species and need large areas of continuous forest for nesting. Fortunately, such areas can still be found in the Klamath-Siskiyou.

The last two types of hawks are represented by one species each: the Northern Harrier and White-tailed Kite. White-tailed Kites are mostly birds of the farm country along the coast, and like Red-shouldered Hawks have only recently spread into Oregon (the first nest was found here in 1978). They are called "kites" because of their graceful, buoyant flight, and their almost all-white plumage makes them a striking sight as they hover over the vivid green of a pasture, preparing to drop on an unsuspecting mouse. The Northern Harrier, known to most folks as the Marsh Hawk, is a bird of open country, including marshlands, native grasslands, and even sagebrush. In the State of Jefferson, it is most common as a nesting species in the Klamath Basin, though it can turn up anywhere on migration and in the winter.

Harriers are fascinating birds, with a number of characteristics that set them apart from typical hawks. For starters, male and female harriers have completely different plumage, with the females a rich buffy-brown, and the males a ghostly silver-gray.

In most raptors, the sexes differ only in size, not plumage, with the females being the larger sex. Another unusual trait is that harriers nest on the ground, a necessity in their treeless habitat. And finally, harriers have extraordinarily acute hearing, which they use to help locate their prey. A hunting harrier flies slowly back and forth over the marsh or grassland, watching and listening for voles in the vegetation below, and then swoops down, reaching out its long legs to seize its prey. The harrier's excellent hearing is enhanced by the owl-like ruff of dense feathers on its face, which focuses sound waves into the hidden ear openings.

Falcons

Falcons are instantly recognizable: with their sleek body shape and sharply pointed wings, they look *fast*, even when they're perched. And although I have absolutely no facts to back this up, I bet that if you asked a bunch of kids their favorite bird, "Peregrine Falcon" would be at the top of the list. Peregrines are famous for being the fastest birds in the world. For years, the top speed of their incredible dives was stated to be 200 miles an hour, but that was pretty much an educated guess. Only recently has a truly accurate measurement been made, carried out by a National Geographic Society team of high-altitude skydivers and a falconry-trained Peregrine named Frightful. The measured top speed: 242 miles per hour! Pity the poor duck or pigeon selected as dinner by a Peregrine; they fall from the sky like the crack of doom.

Northern Harrier

Bald Eagle

Golden Eagle



PHOTO: JAMES LIVAUDAIS



PHOTO: JAMES LIVAUDAIS



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Like Bald Eagles and Ospreys, Peregrines suffered catastrophic declines from the 1950s through the 1970s as a result of DDT. The total number of breeding pairs in Oregon by the 1980s had dropped to less than ten. Today, there are over 100 Peregrine nest sites, or eyries, considered to be active in Oregon, as well as more in northern California. In our region, nests are located on high, inaccessible cliffs, but in more urban areas like Portland and San Francisco, there are well-established Peregrine nest sites on skyscrapers and bridges.

Rather unfairly, Peregrines tend to overshadow the other big falcon in the Klamath-

runs, coming in low and fast to catch ground squirrels, their preferred prey. Whether their targets find this method less terrifying, we will never know.

Our last two falcon species are far smaller than the Peregrine or Prairie Falcons, but they have their own flash. The stocky little Merlin nests north of our region, mostly in the boreal forests of Canada and Alaska, but appears here in the winter to terrorize shorebirds along the coast and songbirds in the valleys. Not much bigger than a dove, the Merlin is as ferocious, in its way, as its larger cousins.

Spotting a Prairie Falcon, Peregrine, or

pattern of rusty-red and blue-gray. Females are slightly less dramatic, with bold black barring on their rusty feathers. During the warm-weather months, kestrels feed mostly on insects like grasshoppers and dragonflies, switching over to big game – mice and voles – in the winter.

Kestrels are unique in being our only hole-nesting raptor. They can't excavate their own holes, of course, but use the abandoned cavities of large woodpeckers like flickers. They will also readily move into a nest box with a large enough entrance and a deep enough cavity. That's right: you can put up bird houses for kestrels! The only challenge is that the opening needs to be at least 10 feet up – and 20 feet would be more like it. Probably related in part to their protected nest sites, kestrels are very prolific. A female kestrel can produce a clutch of up to seven eggs, far more than any other North American raptor. Studies of kestrels in captivity led to discoveries that were crucial to the successful breeding programs for endangered raptors – so the lordly Peregrine owes a debt of gratitude to his common little cousin, the kestrel.

Hawks Rule

Most of us will never see a cougar or a wolf, and even sightings of foxes and coyotes are unusual. But raptors are top predators we can see every day, so familiar that we often don't give them a second glance. The next time one flies past, take a moment to imagine the difficulty of their lives, the skill and daring and patience it takes to be a hawk. Every day they must reach out and capture prey with their bare hands (well, feet) – prey that have evolved exquisite alertness and lightning-fast reflexes to avoid this fate. We share the world with so many amazing creatures, but for pure unadulterated cool, hawks rule.

Pepper Trail is an Ashland naturalist and writer. For more of this writing, visit the websites www.peppertrail.net, www.earthprecepts.net, and www.shiftingpatterns.org. An earlier version of this essay was originally published in *High Country News*.



PHOTO: JAMES LIVAUDAIS

Today, there are over 100 Peregrine nest sites, or eyries, considered to be active in Oregon, as well as more in northern California.

Siskiyou, the Prairie Falcon. This is a bird of the dry country of the interior West, and in our region is to be found mostly in the Klamath Basin. Prairie Falcons are about the same length as Peregrines, but are more lightly built, and differ greatly in their diet and hunting behavior. While Peregrines power-dive on birds, Prairies use strafing

Merlin is a rare and thrilling event. Fortunately, there is a falcon that we can see every day: the American Kestrel. Kestrels are a familiar sight throughout the region, teetering on telephone lines or hovering against the wind. Male kestrels are both our smallest and most colorful raptor, not much larger than a robin, and marked with a bold

Turkey Vulture

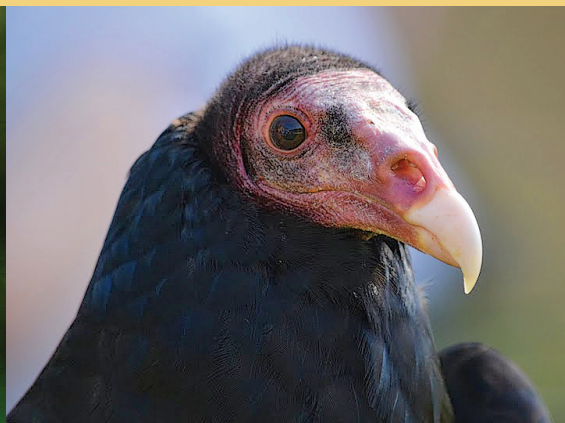


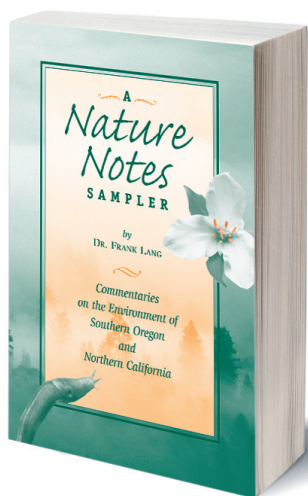
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Northern Goshawk



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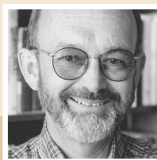
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Nature Notes

Frank Lang

Stinging Nettles

Nature Notes and stinging nettles go back a long way, all the way to childhood when he encountered the plant during adventures in the wooded ravine behind his ancestral home in Olympia, Washington. As you might guess, he quickly learned to recognize the square stemmed, opposite leaved, plant with odd, pendulous inflorescences of insignificant, green flowers. Stinging nettles as the common name implies, sting.

Our common nettle, *Urtica dioica*, grows in a variety of habitats characterized by rich moist soil. It may be locally abundant in disturbed places from lowland roadsides to alpine avalanche shoots.

Stinging nettles have hollow epidermal hairs with histamines, serotonin, and other substances such as formic acid in the hair's bulbous base that act like miniature hypodermic needles, slender and brittle. Brush bare skin up against leaves and stems, the hair tip breaks off, and the hair penetrates the epidermis and dumps its chemical load. Human skin reacts by forming itchy bumps. The good news is the bumps and itch will pass, although sometimes not soon enough, but faster than the dermati-

tis caused by poison oak. Nature Notes soon discovered that a liberal application of mud seemed to relieve discomfort and hasten recovery. An antihistamine or time likely works as well, but isn't as much fun.

He was told that nettles were edible,

something he regarded with considerable suspicion. There was not much support from his mother the cook, so nettles went untasted. Recently there seems to be an enthusiasm for cooked nettles, perhaps because of Felisa Rodger's essay in salon.com concerning nettle consumption as a way to keep the wolf from the door in tough economic times.

to keep the wolf from the door in tough economic times.

Although Nature Notes has no first-hand experience with nettle consumption, he does, of course, have some advice. First, collect with gloves on. Second, no fresh green salads made with nettles. If you find welts on your skin annoying, imagine what welts on the inside of your mouth, tongue and throat must be like.

Recipes usually involve steaming or sautéing young leaves and tender shoots

“Recently there seems to be an enthusiasm for cooked nettles, perhaps because of Felisa Rodger's essay in salon.com concerning nettle consumption as a way to keep the wolf from the door in tough economic times.”



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much as you would chard or spinach. Nettle greens can be made into soup or added to eggs in omelets. There is the idea that nettles are a cure-all for a variety of ailments from rheumatism to the screaming meemies. Nature Notes, the skeptic, takes his nettles with a grain of salt.

Of this he is sure, collect only young shoots or new growth for the pot, least you discover why Native Americans used nettles as cordage for the manufacture of twine for fish nets, snares, and tumplines. Like flax to linen, older nettle stems form long tough fibers that can be fashioned into useful human items. On the other hand, you might enjoy the bitter taste of older leaves and need the roughage.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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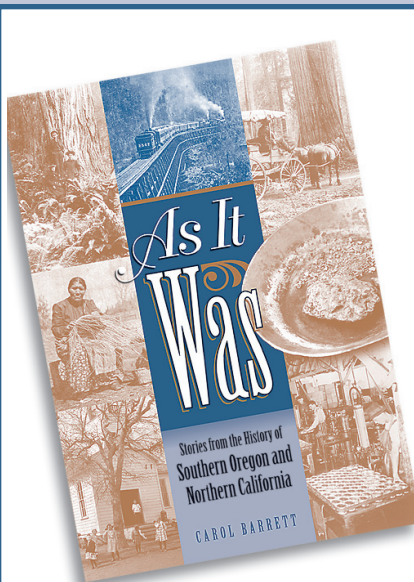


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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Sacred Heart's Nursing School

by Craig Stillwell

We often hear today that America has a nursing shortage. In 1912, Southern Oregon had its own shortage of nurses when Medford's newly-built Sacred Heart Hospital opened its doors.

Because the Rogue Valley was too distant to draw nurses from bigger cities, Sacred Heart's Sisters of Charity of Providence decided to create their own nursing staff. They started a nursing training school at the hospital in May 1912. The first class of 15 trainees graduated in June 1915.

Student nurses were taught by local doctors, as well as by the order's nursing nuns, who had previous experience at other hospitals. The level of instruction was excellent. Miss Hazel Swayne, a 1923 graduate, stated that trainees learned "much more than the girls at the great big hospitals." She also recalled that every Sacred Heart trainee who passed had also scored in the 80s and 90s on the state board exam they took in order to be registered.

After 20 years, the school closed in 1933, when new laws required that nurse training take place in larger hospitals. Fifteen nursing students were transferred to Portland's St. Vincent's Hospital.

Today, Rogue Valley nursing students at the Oregon Health Sciences University can attend classes at Southern Oregon University.

Sources: Jewitt, Dick. "First Rate Nurses," *Mail Tribune*, June 6, 1985, p. 42; American Association of Colleges of Nursing, <http://www.aacn.nche.edu/Media/FactSheets/NursingShortage.htm>

TV Test Patterns Come to Southern Oregon

by Alice Mullaly

It was 1953 and television was coming to Southern Oregon.

Some people had bought television sets and antennas even before the long-awaited day of July 11, when KBES-TV broadcast the first test pattern. Hundreds found the black and white geometric pattern miraculously appearing on the screen so amazing that they watched it for hours. Just seeing this static picture sent many more people out to buy their own TV sets and antennas.

Anyone who had traveled to towns that already had television reception knew that these communities soon sprouted a forest of antennas. Determined to plan ahead and avoid any problems, Medford, Oregon passed a television antenna ordinance before there was even a test pattern to watch. The new regulations required antennas to be located away from power lines and other houses so as to avoid problems of falling over onto neighbor's homes or causing electrical fires.irate citizens had to be calmed down and convinced that antennas were not being prohibited.

For some, the rush to get TV sets and antennas and pass regulations about them seemed like a lot of frenzy for nothing, as it was weeks before there was *anything but* a test pattern to see.

Sources: Personal recollections of the author and "Few TV Antennas Subject to Bill; Test Pattern Due," *Medford Mail Tribune*, July 9, 1953.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Joshua Wicks and Harry Piper

Jump

It was the great moonshot
We pointed toward the stands
And left to the rest our burning arc
Across the stratosphere,
Over the swingset and gone

As children ran pointing through fields
It became altogether more dangerous;
Through our tiny window
We recognized the error of our aim,
The parachute clap that made us jump.

The pollen door

We all dream that we are awake
outside the cage
I was there
when the tiger jumped that moat,
eyeing retribution for ancestors
who felt gladiator knives
Let my last act be this instinctive,
recalling a time
when the bees still filled
their hives with mustard dust
and shadow was the only stain
upon the water.

Joshua Wicks graduated from SOU with a degree in studio art. His work has been displayed in various local venues, including the Rogue Gallery in Medford and the Firehouse Gallery in Grants Pass. He has previously published poetry in *Rogue's Gallery* magazine. Joshua Wicks lives in Grants Pass, Oregon.

How Did It Come To This

How did it come to this the Rogue River's
full whole trees bomb the riffles
spin in pools and never come to rest
branches stuck obliquely east and west
in wet but mute salute to the storm god
who sent the spate from Crater Lake the flood
to Shady Cove whose highway bridge blew
in the crest of '64 the sawmill too
wage jobs replaced by new motels
tourism and pandering to swells
who garnish their estates with wine and candies
the recreation rich fly fishing dandies
shuffle grave bars in Goretex waders
and wave their graphite wands to part the waters

Harry Piper is a retired trial attorney. His writing has appeared in numerous publications including *Minnesota Monthly*, *Fly Fisherman*, and *Fly Rod and Reel*. His first book of poems, *Ballad of a Bighorn Guide: Poems with Fins*, will be followed by another with the working title *South of Heaven*. Harry Piper lives on the banks of the Rogue River in Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

Oregon Coast Music Festival: 33 Years of Making Great Music Together

by Keith Henty

I want to be at the coast. The crashing waves, the salt smell of tide pools and unexplored sloughs, the kites and pelicans floating on the breeze. And then there is the siren call of the music. The southern Oregon Coast is a lovely destination any time, but July 16-30 offers a blissful musical escape from the inland heat.

The Oregon Coast Music Festival, now in its 33rd year, is an enduring tribute of musical passion in Coos County. There are concerts of band music in Coos Bay and jazz at Shore Acres, a folk duo at the North Bend Library, renowned pianist Robert Plano at SWOCC, Gypsy Soul at the Boat House in Charleston, and the orchestra in classical and pops performances in Marshfield High School Auditorium. It's a rich musical banquet that fulfills the festival mission "to involve, enrich and inspire the community by providing quality classical music and creative musical experiences".

A Historical Snapshot

The festival's origins date back to 1978 when a violin professor, Dr. Charles Heiden, arrived in Coos Bay with his family. Heiden had the idea of encouraging local children to learn about orchestral music (according to Mitzi Loftus writing in the Oregon Encyclopedia). Heiden formed the South Coast Symphonietta, made up of local musicians. A performance of Haydn's "Little Organ Mass" became a three-day annual "Haydn" festival. After Heiden's departure in 1981, Gary McLaughlin, who had served as festival concertmaster, became the director/conductor. More concerts were added. In 1991 visiting director James Paul was engaged as Music Director and Conductor of the OCMF Orchestra, with Jason Klein as Associate Conductor."

The orchestra found a home in the 1100 seat Marshfield High School Auditorium, built on a hill (at Ingersoll and 10th) in Coos Bay in 1939-40 as a WPA project.

The Music

Orchestra conductor James Paul praises the OCMA staff and board, the many volunteers and the musicians. "It's a like a family



James Paul, conductor of the Oregon Coast Music Festival Orchestra.

Ticket sales are helpful, but just a fragment of the OCMF budget. The festival is supported with energy and contributions from many volunteers, local businesses, and host families. Corporate sponsors such as Umpqua Bank and Sterling Savings Bank are generous and know the many values these concerts bring to the communities. The Oregon Community Foundation and other foundations and companies are also repeat sponsors of performances.

For more information visit
www.oregoncoastmusic.com
or call 1-877-897-9350.

reunion every summer in July," Paul says. "They return every year because they know they are making great music together."

Paul acknowledges the advanced technical abilities of the musicians who come from all over Oregon and around the country. "They have a great sense of the music and total commitment and play it as beautifully as possible for the audiences. And they are aided in this by the extraordinary acoustical properties of Marshfield Auditorium."

Author disclaimer: I've been fortunate to record the Festival Orchestra for over 15 seasons. (Highlights are heard on JPR this month). And each time in Marshfield Auditorium I have a jaw-dropping, reverential "Oh My" experience. That feeling comes even as James Paul or Jason Klein and the musicians shape the movements during rehearsals. (Several orchestra rehearsals are open and free to the public! Open: Tues. 7/26 from 10-12:30pm, Wed. 7/27, 7-9:30pm, and Thurs. 7/28, 10-1pm).

How to explain this awe for the OCMF orchestra? 99 percent of my music listening is through small speakers or earbuds...music digitized and compressed, often heard in the background. What a thrilling contrast to hear (and actually feel) the blended power and clarity of 80 musicians guided by a master in such a hall. One can sense the openness; that space around the sound as it builds and fades. The percussion and the horns project a formidable foundation; the woodwinds and strings whirl together and apart; the creative effect stuns and seduces.

Paul says Marshfield Auditorium reminds him of great halls in Vienna and Amsterdam, "Where the sound seems to take place right where you are sitting. The musicians can all hear each other on stage. These elements add up to an exciting and audience involving experience."

Highlights

The festival opens Saturday, July 16 in Mingus Park in Coos Bay with a free noon performance by the Bay Area Concert Band. Mark Allen is the longtime conductor of this community band. On Sunday, July 17 you can take a pleasant trip to Charleston to the Boathouse Auditorium at the Oregon Institute of Marine Biology to hear Gypsy Soul at 2pm (fresh from Britt July 16!). Gypsy Soul plays a blend of folk, rock and soul infused with blues and jazz.

The festival orchestra often features a world-class soloist and on July 26, the Italian pianist Roberto Plano returns to perform the Grieg piano concerto at Marshfield Auditorium. The July 26 concert also includes a Beethoven overture and Morton Gould spirituals. Plano will also give a recital July 27th at the Hales center at SWOCC. On July 28, Associate conductor Jason Klein and the orchestra do "Pops a la Beantown"; a salute to Boston pops conductors Arthur Fiedler, John Williams and Keith Lockhart.

The final classics concert on July 30 showcases the orchestra's range with the soaring beauty of favorites: Mozart's Overture to the Magic Flute, Maurice Ravel's Mother Goose Suite and Tchaikovsky's "Pathétique" Symphony.



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www.jerryhayneslaw.com

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Ashland, OR – (541) 201-0014
www.roguevalleyrunners.com

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Ashland, OR · (541) 482-6414

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Ashland, OR · 541-482-2786

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www.fotas.org · (541) 774-6646

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Eugene, OR · www.footwise.com

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Klamath Falls, OR · www.periwinkleresale.com

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Cave Junction, OR · www.foriswine.com

RoxyAnn Winery
Medford, OR · www.RoxyAnn.com

Valley View Winery
Jacksonville, OR · (541) 899-8468

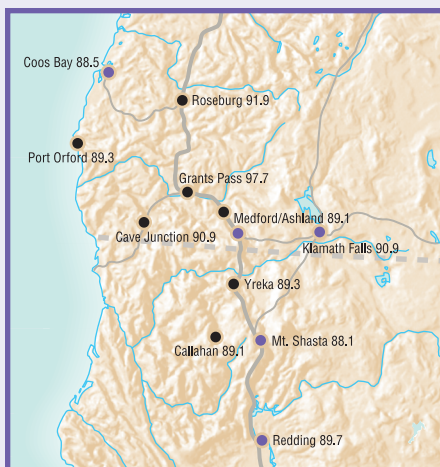
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PROGRAM GUIDE

Rhythm & News

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

10:00pm Modulation (Fridays only)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Rhythm & News Highlights

Marian McPartland's Piano Jazz

July 3 · Frank Morgan

Saxophonist Frank Morgan led a life compelling enough for the big screen. A protégé of Charlie Parker, Morgan's budding career as a jazz musician took a dark turn that led to drugs, prison, and, ultimately, redemption through music. In this memorial broadcast of his 2004 *Piano Jazz* appearance, Morgan talks about the ups and downs of his life and performs "Sophisticated Lady" and "Billie's Bounce."

July 10 · Esperanza Spalding

Bassist and singer Esperanza Spalding took the jazz world by storm with her grooving bass lines and neo-soul inspired vocals, and she has since broken into the mainstream with a surprise win for Best New Artist at the 2011 Grammys. She



Esperanza Spalding



Jason Moran

shows off her dual talents on Lionel Hampton's "Midnight Sun" and joins in with her pianist, Leo Genovese, to sing a tune that seems to be her motto - "Jazz Ain't Nothing But Soul."

July 17 · Remembering Joe Morello: The Hickory House Trio Reunion

Drummer Joe Morello was known for his pioneering work with Dave Brubeck, but in the early 1950s he performed with Marian McPartland and bassist Bill Crow in the Hickory House Trio. In 1991, the trio reunited for a special *Piano Jazz* session to share music and memories from their days on New York's 52nd Street jazz scene. Tunes include "Skylark," "Falling in Love with Love," and "Things Ain't What They Used to Be. Morello passed away earlier this year at age 82.

July 24 · From the Archives: Roy Eldridge

Roy "Little Jazz" Eldridge would have been 100 years old this year. On this program from 1987, Eldridge, one of the great trumpeters of the swing era, talks about a career that included work with Fletcher Henderson, Gene Krupa and Billie Holiday.



Radiolab: Season 9

July 11-15 · 3:00pm-4:00pm

Jad Abumrad and Robert Krulwich host this special series, produced by NPR and WNYC. *Radiolab* is a creative and experiential investigation that explores scientific themes and ideas through a patchwork of people, sounds, and stories.

July 11 - The Good Show

July 12 - Lost and Found

July 13 - Help!

July 14 - The Soul Patch

July 15 - Desperately Seeking Symmetry

day. Eldridge shows off his piano chops playing a duet with McPartland on "Ball of Fire," and he sings on several numbers including "I Want a Little Girl."

July 31 · Jason Moran

Pianist Jason Moran had a banner year in 2010. He was awarded a highly coveted "genius award" from the MacArthur Foundation, and his trio Bandwagon's album *Ten* topped the *JazzTimes* Critics' Poll. On this 2002 session, Moran performs his tune "Ravel/States of Art," and joins McPartland for a duet of "Bemsha Swing."

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago & L.A. Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm The Keeping Score Series

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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
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Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

July 1 F Handel: Concerto Grosso in F major
July 4 M David L. Post: Symphony No. 1
July 5 T G. Jacob*: *An Original Suite*
July 6 W Beethoven: String Quartet No. 2
July 7 T Menotti*: *Apocalypse*
July 8 F Grainger*: *Lincolnshire Posy*
July 11 M Bach: Orchestral Suite No. 2
July 12 T Arensky*: *Four Pieces*
July 13 W Rossini: String Sonata No. 6
July 14 T Dittersdorf: *La Prise de la Bastille*
July 15 F Debussy: *Suite Bergamasque*
July 18 M Bononcini*: *Seidi, Amirilli mia*
July 19 T (OCMF) Chaminade: *Callirhoë*, Suite for Orchestra
July 20 W Haydn: Symphony No. 93
July 21 T (OCMF) Elgar: Overture, In the South (*Alassio*)
July 22 F Glazunov: *Concerto Ballata*
July 25 M Casella*: *Partita for Piano and Orchestra*
July 26 T Field*: Sonata in B major
July 27 W Granados*: Piano Trio
July 28 T Bernstein: *On the Waterfront*
July 29 F Mozart: Piano Concerto No. 6
(OCMF - Oregon Coast Music Festival)

Siskiyou Music Hall

July 1 F Poulenc: *Stabat Mater*

July 4 M Clementi: *Great National Symphony*
July 5 T Schumann: Cello Concerto in A minor
July 6 W Brahms: Violin Sonata No. 1
July 7 T W.F. Bach: Harpsichord Concerto in E minor
July 8 F Tchaikovsky: String Quartet No. 2
July 11 M Vieuxtemps: Violin Concerto No. 4
July 12 T August Klughardt: Symphony No. 3
July 13 W Mozart: Serenade in B flat major "*Gran Partita*"
July 14 T Julius Benedict: Piano Concerto in C minor
July 15 F Respighi: *Metamorphoseon Modi XII*
July 18 M Schreker: *Romantic Suite*
July 19 T Dussek: Piano Concerto in G minor
July 20 W (OCMF) Sibelius: Symphony No. 1
July 21 T Field: Piano Concerto No. 6
July 22 F (OCMF) Bruch: Violin Concerto No. 1
July 25 M Mendelssohn: Piano Trio No. 1
July 26 T William Alwyn: *Lyra Angelica*
July 27 W Dvorak: Cello Concerto
July 28 T Schubert: Quintet in C major
July 29 F Prokofiev: Sinfonia Concertante in E minor
(OCMF - Oregon Coast Music Festival)

Exploring Music with Bill McLoughlin

Week of June 27 · The Wind Quintet

We'll explore some of the glorious music written for flute, clarinet, oboe, horn and bassoon.

Week of July 4 · Respighi

There's much more to Ottorino Respighi than Pines of Rome and Fountains of Rome. This week we'll hear his connections with the music of Brazil, touch on his experiences in war-torn Europe, and see how this intriguing violinist, musicologist and composer artfully moved Italian music into the 20th century.

Week of July 11 · Sounds of the City of Light

Music in Paris from Berlioz to Debussy, from 1830 to the early 1900s!

Week of July 18 · Latin Carnival

From Padilla and Ponce to Ginastera, Villa-Lobos and Piazzolla, we're exploring music by Latin-American composers.

Week of July 25 · Don't Shoot the Piano Player

We'll hear some of the most beloved works of chamber music, first enjoyed through intimate gatherings around the piano. Featured composers include Mozart, Beethoven, Dvorák and Brahms.

Millenium of Music

July 10 · Apothéose

Philippe Pierlot and his superb Ricercar Consort present Couperin's tributes to both Corelli and Lully.

July 17 · Wieland Kuijken

The famous gamba soloist is joined by fellow instrumentalists in two- and three-part gamba works by Marais and Charpentier.

News & Information

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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

News & Information Highlights

July 24 · Les Arts Florissants, Part 1

The superb Baroque ensemble in sacred works by Charpentier and Carissimi.

July 31 · Les Arts Florissants, Part 2

Continuing the program with a suite by Du Mont and more by Charpentier.

Lyric Opera of Chicago

July 2 · Lohengrin by Richard Wagner

Andrew Davis, conductor; Johan Botha, Emily Magee, Michaela Schuster, Greer Grimsley, Georg Zeppenfeld, Lester Lynch

July 9 · Hercules by George Frederick Handel

Harry Bicket, conductor; Alice Coote, Eric Owens, David Daniels, Lucy Crowe, Richard Croft

Los Angeles Opera

July 16 · Il Postino (in Spanish) by Daniel Catán

Grant Gershon, conductor; Charles Castronovo, Plácido Domingo, Amanda Squitieri, Cristina Gallardo-Domàs

July 23 · The Marriage of Figaro (in Italian) by Wolfgang Amadeus Mozart

Plácido Domingo, conductor; Daniel Okulitch, Marlis Petersen, Bo Skovhus, Martina Serafin

July 30 · Rigoletto by Giuseppe Verdi

James Conlon, conductor; George Gagnidze, Gianluca Terranova, Sarah Coburn, Daniel Sumegi

The Keeping Score Series:

13 Days When Music Changed Forever.

Continuing through July, JPR's *Classics & News Service* presents a new series of hour-long programs from the San Francisco Symphony's radio project, called *The Keeping Score Series: 13 Days When Music Changed Forever*.

The series is about musical revolutions - about the composers, compositions, and musical movements that changed the way people heard, or thought about, music. Each program explores the historical backdrop and the musical precursors to the revolutionary change, as well as the lasting influence of that moment in music history.

Over 13 weeks, the series will extend back to the 1600s and include Western and Eastern European music as well as American music. Famed singer/songwriter Suzanne Vega returns to host the program.

Tune in Sunday evenings at 7pm for *The Keeping Score Series*.

July 3 · Episode Five

April 7, 1805: the first public performance of Beethoven's *Eroica*. Beethoven's Symphony No. 3 changed the idea of what music could express. Instead of classical form and rarified beauty, this symphony lays out the full range

CONTINUED ON PAGE 31

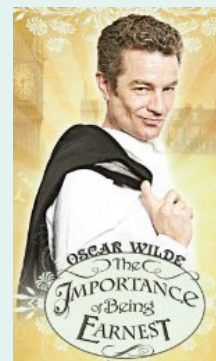
L.A. Theatre Works

July 31 · 7:00pm-9:00pm

"The Importance of Being Earnest" By Oscar Wilde

Cast: Emily Bergl, Charles Busch, Neil Dickson, Jill Gascoine, James Marsters, Christopher Neame, Matthew Wolf, Sarah Zimmerman

Director: Michael Hackett



This final play from the pen of Oscar Wilde is a stylish send-up of Victorian courtship and manners, complete with assumed names, mistaken lovers, and a lost handbag. Jack and Algernon are best friends, both wooing ladies who think their names are Earnest, "that name which inspires absolute confidence." Wilde's effervescent wit, scathing social

satire, and high farce make this one of the most cherished plays in the English language. The broadcast includes an interview with Michael Hackett, Professor of Theater in the School of Theater, Film and Television at UCLA, and the director of our production.

Artscene

ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *Sweeney Todd* thru July 24th. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ The Randall Theatre Company of Medford presents *Scots On The Rocks!*, a comedic spoof of Shakespeare's *Macbeth*.

◆ Craterian Ginger Rogers Theater presents the Missoula Children's Theatre production of *The Secret Garden*, July 16 at 3:00 and 7:00pm. www.craterian.org (541) 779-3000

◆ The Oregon Cabaret Theater presents *The Marvelous Wonderettes*, thru August 28th. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

◆ The 2011 season at the Oregon Shakespeare Festival includes:

Measure for Measure, thru Nov. 6
The Imaginary Invalid, thru Nov. 6
To Kill a Mockingbird, thru Jul. 3
The Language Archive, thru Jun. 18
Julius Caesar, thru Nov. 6
August: Osage County, thru Nov. 5
Henry IV, Part Two, thru Oct. 7
The Pirates of Penzance, thru Oct. 8
Love's Labor's Lost, thru Oct. 9
Ghost Light, thru Nov. 5
The African Company Presents Richard III, Jul. 20 - Nov. 5
Willful, Aug 7 - Oct. 9

The Green Show in the Festival courtyard runs thru Oct. 9. OSF is located at 15 S. Pioneer St. in Ashland. (541) 482-4331 www.osfashland.org

Music

◆ The City of Medford presents the State Farm Summer Concert Series, Wednesday Evenings 7:00pm at Bear Creek Park Amphitheatre featuring:
 July 1 - 234th Army Band
 July 6 - Apple Siders
 July 13 - The Young Dubliners
 July 27 - Jason Johnson and Michael Boren

More information at www.playmedford.com and (541) 774-2400

◆ The Southern Oregon Repertory Singers present their ninth annual *Songs of Shakespeare* concert on Monday, July 11 at 8:00pm on the stage of Oregon Shakespeare Festival's Elizabethan Theatre. Tickets are available on line at www.repsingers.org, at Paddington Station and the Music Coop in Ashland, at Grocery Outlet in Medford, Great Northwestern Music Company in Grants Pass, by phone at (541) 552-0900, or at the door.



Atticus Finch (Mark Murphey) questions Mayella Ewell (Susannah Flood) in Oregon Shakespeare Festival's production of *To Kill a Mockingbird*. Photo: David Cooper.

◆ Britt Festival's lineup in July:

Cirque de la Symphonie, July 2 • 8:30 p.m.
 1964 The Tribute, July 3 • 7:30 p.m.
 Ted Nugent, July 6 • 7:30 p.m.
 The Music of ABBA - Arrival from Sweden, July 14 • 8 p.m.
 Bobby McFerrin and the Yellowjackets / The Yesberger Band, July 15 • 7:30 p.m.
 Gypsy Soul / Jan Garrett & JD Martin, July 16 • 7:30 p.m.
 The Avett Brothers / Jessica Lea Mayfield, July 17 • 7:30 p.m.
 The Decemberists / Typhoon, July 19 • 7:30 p.m.
 Sara Bareilles / Joshua Radin / Raining Jane, July 20 • 6:30 p.m.
 Steel Pulse + The Wailers, July 21 • 7 p.m.
 eTown [live taping] / Railroad Earth / The Travelin' McCourys, July 22 • 7:30 p.m.
 Slightly Stoopid / Rebelution / Shwayze and Cisco, July 26 • 6:30 p.m.
 k.d. lang and The Siss Boom Bang / Justin Jones, July 27 • 7:30 p.m.
 Willie Nelson and Family, July 28 • 7 p.m.
 Chris Isaak, July 30 • 7:30 p.m.

www.brittfest.org, (541) 773-6077 or (800) 882-7488. Tickets also available at 216 West Main Street in Medford.

Send announcements of arts-related events to:
 Artscene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprrartscene@gmail.com

**July 15 is the deadline
 for the September issue.**

For more information about arts events,
 listen to JPR's Calendar of the Arts or visit our
 online Community Calendar at www.ijpr.org

◆ The American Band College Directors' Band presents its 23rd annual July 4 Fireworks Concert at the Ashland High School Football Stadium. Small ensembles begin at 7p.m. Full band concert begins at 8 p.m. Tickets at www.bandworld.org or Cripple Creek Music in Ashland.

Exhibitions

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Art Walk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

OREGON AND NORTH STATE COAST

Music

◆ Pistol River Concert Association presents Rita Hosking and Cousin Jack in concert July 9 at 8:00 pm, at the Pistol River Concert Hall. Tickets available at: Wright's Custom Framing in Brookings, The Book Dock in Harbor, and Gold Beach Books, Gold Beach. www.pistolriver.com

◆ Mildred Hill Concerts presents Swedish folk trio Sprida Ut, performing with authentic instruments and dress on July 16th, 7pm at Zion Lutheran Church, 2015 Washington St., Port Orford. (541) 332-9002.

ROSEBURG/EUGENE

◆ Music on the Halfshell celebrates its 20th year:
 July 5 - David Frizzell / Amy Clawson
 July 12 - Plena Libre



Music on the Halfshell celebrates its 20th year with a performance by four-time Grammy nominee and Puerto Rican sensation, Plena Libre on July 12.



The 6th Annual Mossbrae Music Festival — Saturday, July 23, features Lydia Pense & Cold Blood (left) and Earl Thomas and the Blues Ambassadors (middle).



Music on the Halfshell celebrates its 20th year with a July 26 performance by Portland's own Pink Martini (right).



The world's oldest gay men's chorus, The San Francisco Gay Men's Chorus, takes the stage at the Cascade Theatre in Redding on Saturday July 16.

July 19 - Storm Large
July 26 - Pink Martini

More information about this free community series is available at www.halfshell.org

◆ Oregon Bach Festival continues through July 10 at several locations in Eugene. More information is available at www.oregonbachfestival.com

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse performs *Cheaper By The Dozen* opening July 16th. 1620 East Cypress, Redding. <http://riverfrontplayhouse.net>

◆ Mendocino Stories and Music Series features: July 1, The RipTydes. July 2 Rebob Deluxe. July 3, PURA VIDA. At the Hill House of Mendocino. More information at (707) 937-1732 or www.mendocinostories.com/events.

Music

◆ Music by the Mountain presents its 7th Annual Summer Music Festival in Mt. Shasta.
Friday July 29, 7:30pm: Gala Benefit Reception at the Mt. Shasta Resort.



27th Annual Reggae on the River, takes places at Benbow Lake State Recreation Area, Garberville, CA, July 16 and 17.

Saturday July 30, 7:30pm: Tango del Cielo, a unique theatrical program of music and dance. E.V. Free Church, 1030 W.A. Barr Road, Mt Shasta.

Sunday July 31, 4pm: Chamber Music Recital featuring vocalists Nicolle Poland and Sally Porter-Munro, violinist Dawn Harms, and pianist Laura Dahl. Seventh Day Adventist Church (Hwy 5 and 89, Mount Shasta).

Tickets are available at Village Books and Nature's Kitchen or contact Music by the Mountain at (530)926-5942 or at www.musicbythemountain.com.

◆ 27th Annual Reggae On The River, takes places at Benbow Lake State Recreation Area, Garberville, CA, July 16 and 17. More information is available at www.reggaeontheriver.com and at (707)923-3368

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:

July 16 -San Francisco Gay Men's Chorus

July 26 - Chris Isaak in Concert

July 29 - k.d. lang in Concert

Located at 1733 Market St., Redding. Tickets and more information are available at (530) 243-8877 and at www.cascadettheatre.org



Pistol River Concert Association presents Rita Hosking in concert July 9 at the Pistol River Concert Hall.

◆ Annual String Summit at College of the Siskiyous takes place July 6 - 7th in Weed, CA. Featuring Darrol Anger, The Bee Eaters, and many more artists. More information at www.SummerStringSummit.com. Tickets at (800) 838-3006.

◆ The Scott Valley Bluegrass Festival takes place July 16 and 17 in Etna, CA at the Etna City Park. The event features a live taping of *West Coast Live* (heard on JPR) at the Avery Theatre on Main Street. The festival also features bluegrass bands from around the country, music workshops, food, kids activities, and unique vendors. More information is available at www.scottvalleybluegrass.com and at (530) 467-4144

◆ The 6th Annual Mossbrae Music Festival takes place Saturday, July 23. Featuring Lydia Pense & Cold Blood, Earl Thomas and the Blues Ambassadors, and Sound Advice. Nestled by the Sacramento



The Southern Oregon Repertory Singers present their 9th annual *Songs of Shakespeare* concert on Monday, July 11 at 8pm on the stage of Oregon Shakespeare Festival's Elizabethan Theatre.

River, the event will be held at the City Park within the shady Dunsmuir Botanical Gardens. More information is available at <http://dunsmuir.com/index>.

Exhibitions

◆ "Mt. Shasta H2O: Stories Water Can Tell" is an ongoing exhibit at the Sisson Museum in Mt. Shasta. www.mtshastasissonmuseum.org. (530) 926-5508

◆ Liberty Arts Gallery in Yreka continues its exhibition, "Black and White", through July 30. 108 W. Miner Street, Yreka. www.libertyartsgallery.com

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

KLAMATH

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939

◆ The Ross Ragland Theater presents the Rip City Riders, Oregon Chapter present Skid Row in concert, with opening act Purrfect Angelz, July 9th. Adjacent to Veteran's Park, Klamath Falls. Tickets: 541-882-5123 www.rrtheater.org



The Young Dubliners take the stage at the Bear Creek Amphitheater in Medford's Bear Creek Park Wednesday, July 13.

West Coast Live Opens the Scott Valley Bluegrass Festival

by Madeleine DeAndreis-Ayres

The Scott Valley Bluegrass Festival in the “back to Mayberry” town of Etna, California (Siskiyou County) is celebrating its eighth year with seven top bluegrass bands from across the country, July 16 & 17th. Opening this year’s festival is the popular radio program, *West Coast Live* (WCL) with host Sedge Thomson, broadcast live from the historic Avery Theatre on Main Street in Etna.

The festival begins with an informal, “Jammin on Main Street” session on Friday night July 15th in downtown Etna. Visitors are encouraged to bring instruments and play with Bluegrass Festival headliners and local musicians and to meet Sedge and the WCL crew the night before the show. Camping accommodations for both RV and tents are available and almost everything is within walking distance from the festival.

West Coast Live, a two hour radio variety show heard on JPR, features music, interviews with writers, authors, comedians, musicians, innovators and thinkers. WCL officially kicks off the festival from 10am until noon on Sat-

urday, July 16th. Broadcast live from the Avery Theatre, WCL features Scott Valley Bluegrass Festival bands and interviews with the musicians who travel and play for bluegrass festivals across the country. Sedge will also feature interviews with local authors and historians who give insight to the experience of life in the State of Jefferson. This performance is made possible by the underwriting generosity of Scott Valley Bank.

Lucky audience members will have a chance to operate the Biospherical Digital Optical Aquaphone, an ancient maritime device that allows listeners around the world to hear the sound of the nearest body of water which in this case will be the picturesque Etna Creek.

Bands for this year’s Scott Valley Bluegrass Festival include headliners, Mark Phillips and Illrd Generation, Susie Glaze and HiLonesome, High Plains Tradition, the David Thom Band, Snap Jackson and the Knock on Wood Players, Hudson Ridge, Northern Departure and Trusting Heart. The Scott Valley Bluegrass Festival is a favorite

for bluegrass bands because of its small town atmosphere. Musicians enjoy meeting, talking and playing music with festival goers throughout the day and well into the evenings.

The festival is held in the Etna City Park under a canopy of leafy shade trees. Festival goers are encouraged to bring folding chairs and picnic blankets. An extensive variety of local food and drink concessions is available including award winning brews from the Etna Brewery and homemade pie and ice cream. During the day, the Etna city swimming pool will be available to festival goers and their families to cool off. Music workshops facilitated by band members in guitar, fiddle and vocal bluegrass technique will be offered as well as activities for kids will be available throughout the entire weekend.

Scott Valley is a beautiful high mountain valley located 25 miles west of Yreka, off Interstate 5 on State Highway 3. Accommodations for the festival include on-site dry camping for both RV’s and tents. There are a number of hotel options both in Yreka and in Scott Valley.



For more information on the bands, accommodations and festival ticket prices, visit www.scottvalleybluegrass.com or call (530) 467-4144.

For tickets to *West Coast Live* at the Avery, contact www.wcl.org or call (415) 664-9500. For the Avery Theatre, call (530) 598 9157 or visit www.scottvalleytheatrecompany.org.

Tickets may be purchased locally at Scott Valley Banks in Medford, Yreka and Scott Valley and Nature’s Kitchen in Yreka.



A fully live national 2-hour radio variety show hosted every weekend by Sedge Thomson and featuring author interviews, music, and comedy, will be recorded live at the Avery Theatre in Etna, California on Saturday July 16th.



Susie Glaze & HiLonesome



High Plains Tradition

7th Annual *Music by the Mountain* Summer Festival, July 29–31

This summer *Music by the Mountain* brings a dynamic and exciting mixture of leading opera singers, instrumentalists, and dancers from the San Francisco Bay Area and beyond to Mt. Shasta. The featured ensemble this summer is *Tango del Cielo*, specializing in Argentine Tango, and there will also be appearances by acclaimed San Francisco Opera soprano Nicolle Foland. The festival will start with a benefit gala reception at the Mt. Shasta Resort on Friday, July 29, 7:30 pm, featuring live per-

For more information contact
Music by the Mountain at (530) 926-1678
 or www.musicbythemountain.com.
 Advance tickets available at the Village
 Bookstore in Mt. Shasta, (530) 926-1678.

formances of show tunes by Cole Porter and Gershwin as well as all-time opera favorites. This fun and celebratory evening includes a silent auction, appetizers and no-host bar.

Saturday evening will feature an innovative theatrical program of dance and music by *Tango del Cielo*, a unique ensemble including harp, strings, percussion, and dancers. Starting at 7:30 pm at the Mt. Shasta Evangelical Free Church, this event will lead viewers through the tight turns and smoky cafes of Argentina and feature the passion of the Argentine Tango. On Sunday afternoon, a chamber music recital at 4:00 pm at the Mt. Shasta Seventh Day Adventist Church will feature favorites from the Viennese Classical tradition to the gypsies of Czechoslovakia. Composers on Sunday afternoon include Haydn, Beethoven, Schubert and Dvorak. Performers will include acclaimed soprano Nicolle Foland, violinist Dawn Harms, bassoonist Amy Duxbury, and *Music by the Mountain* Artistic Directors Sally Porter Munro (mezzo-soprano) and Laura Dahl (pianist).

Music by the Mountain is an independent non-profit presenter of extraordinary performing artists, featuring innovative programming and sponsoring free music performances for area students from kindergarten through the collegiate level. The summer festival is the signature annual event of the organization, and in past years has featured major artists and ensembles including the Albany Consort, the Madroña Trio, the Del Sol Quartet, soprano Laura Decher-Wayte and pianist Louise Costigan-Kerns. Leadership for *Music by the Mountain* includes artistic directors Laura Dahl and Sally Porter-Munroe, both of whom are performers in the San Francisco Bay Area, as well as an eight member board of directors drawn from educational and business professionals in North Siskiyou County.



The passionate music of Tango meets the ethereal romance of the harp in *Tango del Cielo*.

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of human feelings, from joy and love to hopelessness and pathos.

July 10 • Episode Six

August 13, 1876: the launch of the first Ring cycle at Bayreuth. A program about the danger and appeal of Wagner's full-immersion mythology and why the composer was so important, even to those who hated him.

July 17 • Episode Seven

May 6, 1889: the opening day of the Exposition Universelle in Paris. The Exposition Universelle

was where Debussy first heard gamelan music, and "world" music became a part of Western European classical language. Composers before and after Debussy frequently turned to vernacular sources for inspiration, with Brahms, Mahler, and Bartók incorporating folk melodies, Copland and Gershwin using the rhythms of Latin dance, and Steve Reich quoting West African drumming.

July 24 • Episode Eight

January 5, 1909: the premiere of *Elektra*. *Elektra* is Richard Strauss's most daring work, and perhaps the only piece from the days of early modernism that retains its ability to shock today.

July 31 • Episode Nine

May 29, 1913: the premiere of the ballet *The Rite of Spring*. Stravinsky's completely original instrumentation and rhythms, and his use of dissonance, have made this work one of the most important of the 20th century. The riot and ensuing scandal caused this Paris premiere to be one of the most shocking in all of performance history.



featuring Maestro Peter Bay and the Britt Festival Orchestra

Arianna String Quartet

Mûza Rubackyté

James Ehnes

Family Concert

Christopher O'Riley
and Natalie Dungey

Festival Favorites

Time for Three

Sharon Isbin

Christopher O'Riley

Jefferson Public Radio personalities will host lively pre-concert conversations.

www.brittfest.org



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